

Correlated Handwriting

JUNIOR HIGH SCHOOL MANUAL

(FOR GRADES 7, 8 AND 9)

BY

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AND

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IN COLLABORATION WITH LEADING
HANDWRITING SUPERVISORS AND TEACHERS

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INTRODUCTION

General Purpose and Plan of the Junior High School Manual

The directions in this Manual are addressed both to the pupil and to the teacher. By the time the pupil has reached the Junior High School he should be far enough advanced to be able to direct his own practice and to understand the reason for the different types of practice which he undertakes. The pupil should know exactly what he is trying to accomplish in his practice. His progress will depend largely upon the definiteness of his aim.

By the beginning of the high school period the majority of pupils are expected to have completed satisfactorily the general course. The general course, which covers the first six grades, is expected to develop the degree of skill in handwriting which is necessary for the average person. Careful studies have shown how well a person must write in order to meet the ordinary demands of everyday life. For ordinary social correspondence, for unspecialized business writing and for private purposes, one should write with a certain speed and with a certain quality. This speed and this quality should be reached by the average pupil by the end of the sixth grade.

All those pupils who have not come up to the elementary school standard by the time they enter the Junior High School should continue general practice until they have reached this standard. Handwriting is a fundamental subject. If the pupil's writing is illegible it will put an unfair burden upon the person

who has to read it, and it will give him an unfavorable impression of the writer. If the writing is too slow it will cause a waste of time. The general standard has been set low enough so that all pupils with reasonable practice should be able to meet it, at least in Junior High School, if not before. The pupils who are not up to the standard, therefore, should continue their practice.

Note to the Teacher

With the advent of the Junior High School the position of handwriting in the curriculum is uncertain. There are some who feel that handwriting is an elementary school subject and that formal instruction in writing should be completed by the end of the sixth grade. On the other hand, large numbers of pupils are not yet up to the standard. The Junior High School principals and teachers are faced with the problem of dealing with these pupils. They must be given training which fits their needs. This Manual provides a means of selecting these pupils, of diagnosing their faults and giving them the appropriate training.

PLAN

The plan of the book is as follows: At the outset a test is given in order to determine which pupils need practice. Then come sets of directions and exercises which review the main features of position, movement and form. A diagnostic test is next given in order that each pupil may analyze his writing and see what his special needs are. The remainder of the book is given up to various kinds of applications and appropriate practice exercises.

DIRECTIONS FOR THE PRELIMINARY TEST

The material to be written in the test is given on the next page. This should be practiced from five to ten minutes in order that it may be written without hesitation and without having to consult the copy too frequently. The papers are to be scored in speed as well as in quality or form. It is necessary, therefore, to keep on writing and not to lose time consulting the copy. After everybody in the class is ready to write, the signal should be given and the members of the class should write continuously for two minutes, trying to write both as well and as rapidly as they can. At the end of exactly two minutes all should stop and raise their hands. Each pupil should now draw a vertical line after the last letter that he has written and then write the remainder of the test exercise for grading purposes.

PURPOSE OF THE PRELIMINARY TEST

The purpose of this test is to give each pupil a general rating. The teacher may use this rating to classify the pupils into groups who have about the same ability. If it is the policy of the school, the pupils who are up to standard may be excused. The pupil should use his rating on the test as a means of keeping a record of his progress. He should compare his later test papers with this one and shoud try to excel it as much as possible.

DIRECTIONS FOR SCORING THE PAPERS

The papers should first be scored for speed. The sentence which makes up the first part of the test contains 141 letters. If the pupil has written his entire sentence in two minutes he has written at the rate of about 70 letters (not including the capitals and figures) a minute. This is a satisfactory rate of speed and the pupil has, therefore, passed the test so far as speed is concerned. If he has not finished the sentence he is below the standard in speed. The writing of the capitals and figures should require about one minute.

The next thing to do is to measure the quality of the writing. This is to be done by comparing the pupil's specimen with the three samples of the scale which are printed on the following pages. The middle sample is satisfactory. A pupil who writes as well as that is up to the general standard. The first sample is below the standard and the third sample above it.

The pupil or the teacher should compare his specimen with each of the three samples. If it is like the first sample or poorer than the first sample he should mark it below the general standard. If it is like the middle sample he should mark it up to general standard and if it is like the third sample he should mark it above the general standard.

If the pupil's writing is below the general standard in either speed or form he should enter the class which takes the general course. If his writing is equal to or above the general standard in both speed and form he may upon the advice of his teacher or principal be excused from further practice in writing, provided of course that he does not plan to take a commercial course.

Preliminary Test

I can write the words in this sentence
within two minutes, with an easy and
fluent movement, and with a legibility
and speed equal to the standard for
the elementary schools.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3

UNSATISFACTORY JUNIOR HIGH SCHOOL SPECIMEN

I can write the words in this sentence
within two minutes with an easy and
fluent movement and with a legibility
and speed equal to the standard for the
elementary schools 1234567890

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

SATISFACTORY JUNIOR HIGH SCHOOL SPECIMEN

I can write the words in this sentence in two minutes, with an easy and fluent movement and with a legibility and speed equal to the standard for the elementary school

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5

SUPERIOR JUNIOR HIGH SCHOOL SPECIMEN

Preliminary Test

I can write the words in this sentence within two minutes, with an easy fluent movement, and with a legibility and speed equal to the standard for the elementary schools.

G B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0 - 1 2 3 4 5 6 7 8 9 0 - 1 2 3 4 5 6 7 8 9 0

GENERAL DIRECTIONS FOR PUPILS

Aims of Handwriting Practice

When we set out for any goal we should know definitely what our goal is. It is not sufficient merely to practice with a general vague idea of doing better. We must know what doing better means and how much better we ought to try to do.

The two questions we must answer in order to make practice in handwriting definite then are: first, just what is good handwriting, and second, how good must our handwriting be?

We write well when we get a good result, and when the manner in which we write is easy and comfortable and promotes good health.

First, then, what are the characteristics of good handwriting when we consider merely the written product and do not ask how it is produced?

The first and foremost characteristic of good handwriting is that it is legible, that is, it can be easily read. Handwriting may lack legibility for various reasons. The letters themselves may be very poorly formed. The words and the lines may be too closely crowded together. The writing may be too angular or too sloping. There may be too many flourishes and unnecessary lines. Whatever the cause, the writer should discover what it is and try to remove it so as to make his writing plain.

In addition to legibility it is desirable that one's writing should have beauty. This is of less importance, but since it gives pleasure to the reader it is worth while aiming at. Beauty is usually attained by using good models and by developing an easy and fluent style of writing.

The other important characteristic of the writing is the rate of speed at which it can be produced. Rate is important because it makes writing economical of time. To take an unnecessarily long time in performing any task is to waste human energy. If our rate of writing is too slow it will hamper the expression of our thought. The thought will evaporate before we can get it down on paper.

If we agree that good form and rapidity are desirable characteristics to aim at we must next decide how good the form should be and how rapid the writing should be. We might practice writing indefinitely and continue to improve in both form and speed. To do this would not be worth while, however, because after our writing has been improved up to a certain point it is more practical to spend our time on learning something else. What then, is this point? We can get some answer to this question by finding out how handwriting is valued by business and industry, and by inquiring how good handwriting should be in order to meet the demand of social correspondence. Studies of these demands have been made, and as a result standards have been set up in both speed and form. The standard in form for the average person has been set at 75 on the Correlated Handwriting Scale. This is about equivalent to the satisfactory specimen which is printed on a preceding page.

The standard in speed is not quite so definitely fixed. It is found that the average student with good training can easily write sentences at the rate of 70 letters a minute by the beginning of the Junior High School period. This, therefore, is set as the standard in speed.

POSITION

A healthful position is very important. The habit of sitting healthfully can be acquired while learning to write. Study the illustrations and heed the instructions. Following these instructions will promote both health and good writing.

The Position of the Body

The body should be erect, the shoulders square, and the back straight at the waist. The body should incline forward rather than backward, and should face the desk squarely.

The feet should be kept flat on the floor and slightly separated.

Relax the body during study periods, when not writing, or doing other manual work, by leaning back, and changing the position of the body and the legs.

The Position of the Arms

The arms should be kept well out from the sides of the body. See Figure 1. The elbows should be near the corners of the desk, and extend just off the edge. Of course the exact location of the elbows will be modified by the size of the pupil and height of the desk. See Figure 1.

The clothing of the arms should be loose so the arm may act freely within the sleeve. No one can write freely with a tight sleeve. The full weight of the arm should rest upon the muscle in front of the elbow.

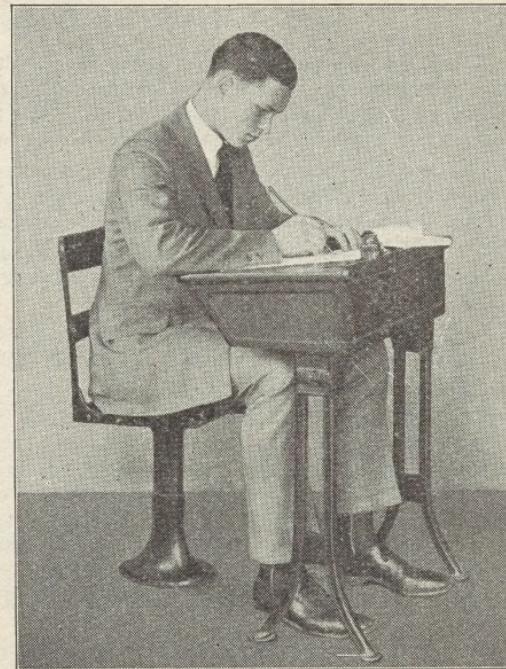


Figure 1

APPLICATION

Position

One must always take the right position by sitting well back in his seat.

0000 0000 ooo oooo
os on ta ak ba ri ack eat



Figure 2

The Position of the Hand and Pen

The hand should be held half open, as shown in Figures 2 and 3. The fingers should all curve somewhat, and should be kept close together.

The hand should glide upon the nail or first joint of the little finger, or upon the nails of third and little fingers.

The side of the hand or wrist should not touch the paper. Keep the hand from falling over on the side if you want to write easily. See Figures 2 and 3.

The holder should be held at an angle of about forty-five degrees. It should point toward the shoulder. Pointing it over the shoulder causes it to slope at about the right angle.

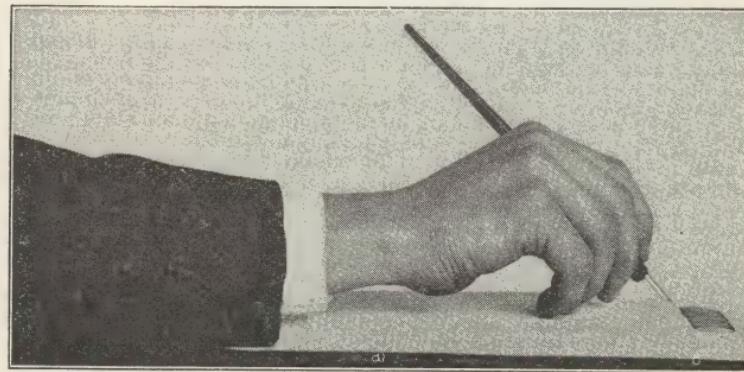


Figure 3

APPLICATION OF HAND POSITION

Please do not let the hand turn over on its side.

Place the hand so that it rests on the nails of the last two fingers.

p p P p p p p p p p p p p p p

THE ANGLE OF THE PAPER

The angle or slant of the paper affects very much the style and slant of writing and the manner of producing it, whether with the fingers or the arm. It is therefore important to form the habit of turning the paper at such an angle as to secure form with movement.

The angle of the paper best suited to most pupils is that wherein the ruled lines point from the lower left to the upper right corner of the desk. The lines on the paper should be parallel to a line drawn on the desk from the lower left to the upper right corner. Such a line drawn on the desk with oiled crayon (crayola) makes it easy for pupils to know at just what angle to turn the paper at all times for all written work. See Figure 4.

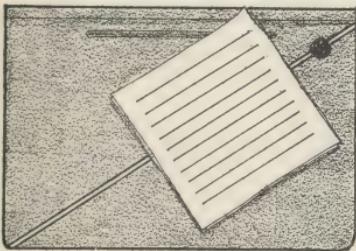


Figure 4. Diagonal desk line and correct angle of paper

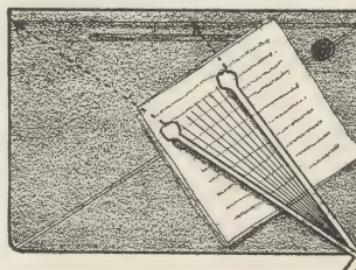


Figure 5. Angle, direction, and swing or radius of forearm.

THE ANGLE OF THE FOREARM

The direction of the forearm across the desk and the proper angle of the forearm to that of the paper are very important and must be secured, if the best is desired. With the paper parallel to the diagonal line of the desk, the forearm should point toward the upper left corner of the desk, when starting to write at the left side of the paper. By the time the pen has traveled half way across the paper, the forearm should be pointing toward the center of the back of the desk. The swing of forearm should be between the upper left corner and the center of the back of the desk. See Figure 5. The pen should start near the center of the desk and move toward the inkwell.

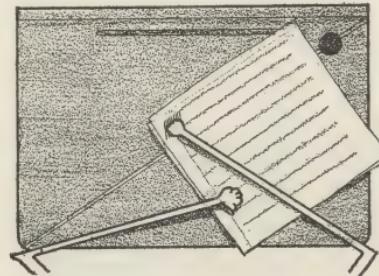


Figure 6. Location of paper when writing in upper left corner.

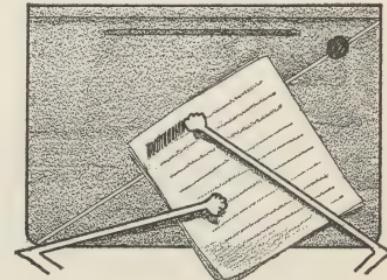


Figure 7. Location of paper when writing in upper right corner.

APPLICATION OF PAPER POSITION

Each pupil should keep his paper in front of him.

The paper is tilted to the left.

000000 EEE ee eeee

llllll lelele left uuu tilt tilt

MOVEMENT AND RHYTHM

Let us first consider the make-up of the writing movement. If one compares a good writer and a poor writer he is likely to notice the differences in the make-up of the movement. The poor writer is likely to write with the fingers alone. The method which he uses is to write four or five letters or a word without sliding his hand and by using his fingers only. After he has written this much his hand gets into such a cramped position that he cannot write further without changing. He then lifts his hand and shifts it into another position a little further along the line and then begins to write again with his fingers. Instead of moving along the line smoothly the hand hitches along at intervals during the writing.

If one watches the good writer he finds quite a different sort of movement. Instead of letting the hand rest in a stationary position while several letters are being written the hand glides along the line as the letters are being formed. The arm is likely also to take part in making the letters themselves especially in making the long upward and downward strokes.

The rhythm of the writing movement is just as important

as the way it is made up. By taking motion pictures of the writing movement it has been discovered that the movement is slower at some points and faster at others. Besides this it stops altogether at certain points in the letters and the words.

The good writer breaks up the writing movement more definitely into rhythmic units than does the poor writer. This means that the stroke slows down or stops at certain appropriate points. Each stroke is made with a swing and then there is a slight pause before gliding into the next stroke.

The actual pauses come at those points where there is a sharp change in direction, such as the closing of the lower loop of f or the body of the s. It is very important to find out where these natural slowing down places or pauses are and then to make division points in the movement at these places.

The style of movement which is learned must be one that will be suited to the conditions which will be met in school and in everyday life. One should be able to write well with a fountain pen on a table, chair or a tall desk, and in a notebook or tablet. The common sense movement which is advocated in this book can be used under these conditions.

APPLICATION OF MOVEMENT AND RHYTHM

Let your arm move when you write. Run your hand along the line.

8 L Let R Run along r r r

aa d dd add dad our write

MOVEMENT EXERCISES

The work of this course is a combination of writing connected material and formal drill. Formal drill is introduced for the sake of overcoming faults which are found in connected writing.

The formal drills which are used in this series are more varied than those which are used in many books or systems. The drills which are most common are the oval and the push and pull. The oval may be direct or reverse and may be separate or continuous. The push and pull drill may also be separate or continuous. Other formal drills are the horizontal exercises, the spaced letter exercises and the counting exercises. The purposes of the formal drills are both general and specific. One of the traditional purposes of the oval and of the push and pull exercises has been to develop arm movement. These exercises, as well as the others, also promote fluency and ease of movement and lightness of touch.

Besides these general purposes each exercise has a special purpose. The ovals, for example, give practice in the form which is the basis of many of the letters, especially the capital letters. For example, the direct oval gives the form of the capital O and somewhat less exactly, the form of the capital, C, A, and E. The reverse oval gives the form which is reproduced to

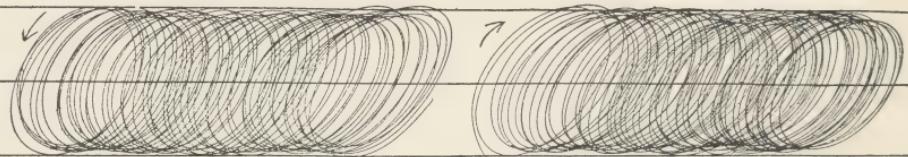
some extent in such letters as the capital B, P, Q, R, and parts of some of the other letters. The push and pull exercise gives training in the movement which is used in the long up and down strokes. The loop exercises gives training in the movement which is used in letters of complex form such as the stems of the T, and of the F, the S and the figure 8.

The horizontal exercises, in general are designed to develop the easy sideward movement of the hand so that the hand moves along the line continuously while the letters are being formed. We have for example, the horizontal loop, the over and under swing, and the straight horizontal line. These are all retraced exercises. Perhaps the most valuable exercise of this sort is the spaced letter exercise in which a series of the same letter such as o or w are written with a space of an inch or more between them.

THE USE OF MOVEMENT EXERCISES

Movement exercises consist of writing simplified forms over and over. Because they are simple they are easier to make and it is easy to relax the muscles and write with a free easy swing. They should be used chiefly to get this relaxation, and to train the different muscles to work together smoothly. They are helpful at the beginning of a practice period, when a new exercise is being introduced and when the muscles are becoming tired and cramped.

EXERCISES



Counting

When we march, we step in time.

We write the letter strokes in time.



Count as you write.



COUNTING

A device which has been found useful for developing the rhythm of the movement is counting. Counting has commonly been used in making the formal drill exercises but it should also be used in writing the letters and the words themselves. The more complicated strokes, of course, are difficult to write to a count because they require more irregularity in rhythm than do the simpler strokes. Counting therefore must not be

carried to far, but it is a very useful device for developing rhythm in writing if it is used in moderation.

The following letters may be made to the count of 1, 2: a, c, d, e, g, i, l, o, A, C, O. The following letters are made to the count of 1, 2, 3: b, f, h, j, n, p, q, s, t, u, v, x, y, z D, E, J, I, L, N, P, Q, S, U, V, Y, Z. The following letters may be made to the count of 1, 2, 3, 4: k, m, r, w, B, F, G, H, K, M, R, T, W, X.

FORM

Another very important characteristic of a good method of learning to write is from analysis. We must make a careful study of the form of the writing which we use as a model and an equally careful study of the form of our own writing. We can tell that good writing is good and poor writing poor by a casual glance but it takes much more than this to find out just what makes the difference between good and poor writing. It is necessary to find out just where the difference lies in order that we may know where to direct our efforts toward improvement.

We may make various kinds of form analysis. We may, for example, consider the appearance of the page as a whole. We should examine the margin, the paragraphing, the spacing between lines and such general characteristics. Or we may direct our attention to a smaller portion of the page, say a single line. We may then examine the regularity or uniformity of slant of the longer strokes, the regularity of the bottoms and tops of the letters and of the height of the letters and the spacings between words. If we narrow our attention down to the word itself we may examine the spacings between the letters and the form of the individual letters, as well as the general form of the word as a whole. In considering the form of the individual letter we have to notice particularly whether it is sufficiently legible to avoid being confused with some other

letter or to avoid our confusing the word with some other word. Detailed suggestions for making such form analysis are made in connection with the various lessons.

A good procedure for making form analysis is the following: First make a general comparison of your own writing with the model so as to get a general impression of the difference between the two. Second, make a more careful study of your own writing to see where the most glaring faults are. Third, study the model again to get a more definite idea of its form. Fourth, pick out some special fault in your own writing and direct your practice for several days or as long as may be necessary in order to overcome this fault. Fifth, try to discover in consultation with the teacher whether the fault in form is due to some wrong method of holding the pen or of writing and try to correct this faulty method. This procedure followed out faithfully is bound to bring improvement.

Poor form may be due to various causes. A common cause is carelessness. To overcome this fault learn to admire good writing. Akin to carelessness is haste. Haste usually does not pay because it causes mistakes and forces us to do our work over again. Other important causes are poor habits of position or awkward movement. Finally, the pupil, even in the upper grades, sometimes fails to have a clear idea of the letter. First diagnose the fault, then find the remedy.

LETTER FORMS

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m
n o p q r s t u v w x y z

APPLICATION OF FORM

The alphabet which is printed above shows how the letters should be made. In this lesson we shall make a general comparison of our own writing with this alphabet. Write each letter and compare it with the copy. Pick out the letters that are the poorest and practice them, using the corresponding exercises on the next six pages.

When the letters are written separately it is a good time to write them rhythmically. It is more difficult to write rhythmically when the letters are joined in words. But every letter, whether capital or small letter, can be written to the count when it is written by itself. In writing each letter use the index to find the count, and count as you write.

LETTER EXERCISES

a o a a aaaaaaaa a

B B B B llllllll b bbbb b

C C C C m m m c c c c

D D D D D D D D D D

E o o e ~~eeeeeeeee~~ eeeeeee
T o s t  fff ffffff f
G o l g gggggg gggggg g
H o R H hmmm hhhhh h

Handwriting practice sheet showing cursive letters and their corresponding dotted patterns:

Handwriting practice sheet showing cursive letters and their corresponding dotted patterns:

Handwriting practice sheet showing cursive letters and their corresponding dotted patterns:

Handwriting practice sheet showing cursive letters and their corresponding dotted patterns:

M Mm M mmmmm mmmmm

N Mm N mmmmm mmmmm

O Oo O ooooo ooooo o

P Pp P pp pp pppp p

Ll Ll Ll gg gg gg gg gg gg
Rr Rr Rr m m m r r r r
Ss Ss Ss o o o o s s s s
Tt Tt Tt u u u t t t t

Uuuuuu vvvvvv
W W W W wwwww wwwww
Xoox Y Y Y Y xxxx x yyyy y
Z Z Z Z Z Z Z Z Z Z

THE DIAGNOSTIC TEST

This test is for the purpose of making clear to the student and to the teacher the ways in which the student's writing is at fault. The purpose goes beyond that of the preliminary test which was to find out which pupils needed further training. The purpose of this test is to diagnose the difficulties in detail.

After the difficulties have been diagnosed, definite progress exercises are given. These exercises deal with the chief kinds of writing which are important. The first exercise, for example, is an exercise in the ordinary writing of continuous material. The second exercise takes up especially capitals and abbreviations and practice is carried on in a similar way. The third exercise reviews the foregoing material and the fourth exercise takes up the writing of numbers. If the pupil passes successfully through these various steps he should be able to attain the standard which is set for the course.

The practice in this course should be largely individualized. Each pupil should now be sufficiently mature to be able to grasp his own peculiar problems and to be able to direct his practice toward overcoming his own difficulties. Furthermore, the pupils' habits have become so settled by this time that their difficulties are rather varied. Some pupils may become settled

in habits of poor position, movement or form so that a good deal of practice is required to overcome them. Practice should, therefore, be directed to the individual needs.

We have already seen that it is necessary to have a definite aim in mind in our practice if we are to improve as much as we should. The first thing to do, therefore, is to find out where our writing is most at fault. We shall then know where to direct attention in our practice. So we begin with a diagnostic test.

Our preliminary test has told us how rapid our writing is and whether it is up to standard. We need to know now just in what ways it is below standard. The following procedure will give us this information.

We now take the first progress exercise, which is printed on next page. This is to test form and it is not necessary to measure the speed at this time. Write the exercise carefully several times. Then write it on a clean sheet of paper and keep it for study and reference. Study the form and try to make up your mind what its faults are. Write them down.

The letter exercises which follow are to call attention to the different elements of form and to give practice in exercises which are intended to train the pupil in each element. All the pupils should practice all the exercises, but pupils may spend extra time on exercises which they need especially.

Diagnostic Test and Progress Exercise I

It is our duty to be good citizens, - good citizens in our family, in our school, in our town, in our country, in our world. Good citizens are loyal. They play for the team, and not for themselves alone. They work to make their school better, and not merely to get a good position for themselves. They hold the welfare of their country above the welfare of their party.

Regularity of Alignment

It is our duty to be good citizens.

oo

vv

uu uu uu uu uu nn nn nn

lelelele hhhh hhlelele hhhh

ALIGNMENT

Irregular alignment is due largely to poor movement and poor coordination. Write the above sentence and then draw lines along the tops and bottoms of the letters. Note the number of errors.

Next practice the exercises in the order in which they are

given. Practice them first without counting and then counting, one-two, one-two. Some practice should be given on paper without lines. From time to time write the sentences on preceding page to see whether alignment is being improved. Make up other letter exercises of a similar sort. Continue to practice until improvement can be seen.

SPACING

To indicate poor spacing look through several lines and mark the places where the words or letters are too crowded together or too widely spread apart. The worst faults are too much crowding together of words or too much spreading out of the letters in a word.

Good spacing is necessary to make writing legible and pleasing. Writing which is otherwise fairly good may be made very hard to read by too much crowding between lines or between words. If you write on ruled paper write small enough to make the lines of writing stand out distinctly. If you write on unruled paper, suit the spacing to the size of the writing.

The worst faults in spacing besides too much crowding between lines are illustrated in the examples on next page.

Begin practice on this lesson by writing the first Progress Exercise on unruled paper. Then diagnose your spacing errors by following up the diagnosis you made when you first wrote this exercise.

First look at the spaces between lines. Try writing with more and with less space until you find the spacing which gives the best appearance. Consult the teacher. Then pick out the best spacing and stick to it.

Next look at the spaces between words, and then between letters. Practice to make each as uniform as possible.

Finally, see whether your spacing is regular. If it is not, your position may not be good, your movement may be poor, or you may be careless. Learn what your fault is and then practice to correct it.

Somewhat related to spacing is arrangement on the page. That arrangement is a distinct element and that it may be independent of the form of the letters is shown by the fact that typewriting or printing may show good or poor spacing. Arrangement on the page has to do mainly with the position of the headings and with the margins. The headings should not be crowded too near the top of the page, nor should they be too near the sides. There should be a margin of about an inch on the left side of the page and a margin of half an inch or more on the right side. Some margin should also be left at the bottom. Paragraphs should be indented.

If one is writing a short letter it should be placed toward the center of the page and the margins should be wider than usual.

Spacing

Words crowded make writing hard to read. Letters too spread out waste space. Irregular spacing does not look well. This sentence is well spaced in every way.

Note to Pupil: Practice only upon the last line in this copy. The first three lines illustrate poor spacing.

REGULARITY OF SLANT

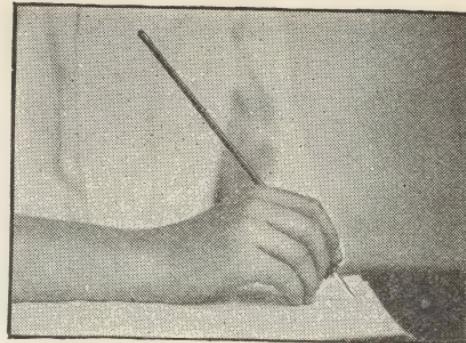
To test uniformity of slant draw lines along the downward strokes of the letters of one or more lines writing as is done on the next page. Place a check-mark next to the lines which are off slant to show the direction in which they should be changed to make the slant the same as that of the majority of the letters. Count the number of letters that are off slant.

There are two kinds of variation in slant. First the letters may lean over more at the end of the line than at the beginning. This is because the forearm forms a different angle to the line of writing. One way to correct this fault is to move the paper to the left when you reach the middle of the line.

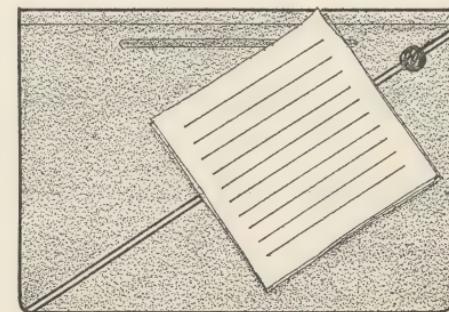
The second kind of variation is general irregularity. This is corrected by taking a uniform position of the hand, arm and body and developing a uniform style of movement.

If the slant is too great the paper is tilted too much and if the writing is too upright the paper is not tilted enough.

Write the sentence and practice the exercises, trying to improve the slant.



Correct Position of Hand



Correct Position of Paper

Regularity of Slant

Good citizens hold the welfare of their country above that of their party.

p p p p p f f f f f
bg bg bg hg hg hg lg lg lg kj kj kj

LETTER FORMATION

Good letter formation depends on free, well regulated movement, good position and a clear perception and image. We must, therefore, use some simple movement exercises, practice writing to count and study the form of the letters.

The practice sentence is chosen because it contains all the letters of the alphabet.

First write the practice sentence. Then compare each letter with the letter in the model sentence and the one in the alphabet. Mark all those which are poor.

Next take the letters singly. Look at the first letter. Close the eyes and think how it looks. Trace it with a dry pen. Then write it to the count given underneath. Do this with each letter. Occasionally practice the formal drills. Write the practice sentence and compare it with the first sample.

When a person is first learning to write the causes of poor letter formation are likely to be chiefly the lack of a clear idea of the form of the letters or the lack of a well developed habit of movement. One should by this time have a fairly clear notion of the form of the letters. In order to make sure that some

features have not been overlooked, however, the form should be studied again. A habit of movement is developed by this time, but it may be faulty and need correction. If the movement is cramped or jerky it will produce irregular lines and poorly formed letters. Movement exercises should be used to produce a smooth, relaxed movement.

At this stage and later a new cause is added to those already mentioned. This new cause comes from the need for a large amount of rapid writing. It is undue haste. Haste produces a new kind of poor form, the poor form which comes from cutting the corners. The best means of avoiding this kind of poor form is practice in rhythmical writing. Part of the time we should count and part of the time the practice should be without counting. The important thing to remember is that we should not slur over the places where the stroke comes to a corner or a turn. It is necessary to slow down at these places just as it is necessary for an automobile to slow down at the corners.

Letter Formation

A quick brown fox jumps over the lazy
dog. O O o o o n n n m m m
a b c d e f g h i j k l m
n o p q r s t u v w x y z

1-2 1-2-3 1-2 1-2 1-2 1-2-3 1-2 1-2-3 1-2 1-2-3 1-2-3 1-2 1-2-3-4

1-2-3 1-2 1-2-3 1-2-3-4 1-2-3 1-2-3 1-2-3 1-2-3 1-2-3 1-2-3 1-2-3 1-2-3-4

PROGRESS EXERCISE No. 2

Capitals and Abbreviations

A.D. Apr. Aug. C.O.D. Etc. Oct. Dec.
Dr. O O O O  O O O A A A
C C C C E E E E D D D D

REVIEW OF CAPITAL LETTERS

In the next five lessons we study and practice on the capital letters and the most common abbreviations. These two can well be studied together because abbreviations usually begin with capitals.

The capitals are grouped so as to bring those which are made with a similar movement together. The group in this lesson is based largely on the direct oval. Write the letters and see how this is so. The "D" is more complicated than the others but the last part of it has the same movement as the rest.

Begin by writing all the abbreviations as given on the first line. Keep your copy to compare with the one you write after you finish the exercises.

Next practice the oval drills and the capital "O". In writing each letter find the count given for it by referring to the index. Next practice the ovals and the "A," using the count. Repeat with all the capitals.

Finally, write the abbreviations again. If there is not marked improvement repeat the practice.

B.C. P.O. Prof. Rev. Sa. Jan. Jr. Jul. Ga.

O O O O O O O O B B B B B R R R R
P P P P P P P P S S S S S J J J J J G G G G

The letters on this page are based on the reverse or indirect oval.

Practice in this order. First write the abbreviations containing a given capital letter, as "B". Then practice the letter alone, counting as it is written. During the practice of the letter write the oval exercises occasionally, alternating it with the letter. This is for the purpose of developing a free swing. Finally write the abbreviation again, trying to keep the same easy swing.

Note the following points in the form of the various letters.

- B. Make from fourteen to sixteen letters to the line.
- R. The down stroke near the end should come down fairly straight. See that loop touches the stem.
- I. Note the proportions of the two parts and the place where the strokes cross. Down stroke is straight.
- J. See that the upper part is the larger.
- G. This letter requires a good deal of practice to get the proportions right.

Feb., Fri., Fla., Thurs., Tues., La., Sat., Sun.

∞ P T F F F F F F F F

L L L L L L L S S S S S

The letters on this page are complex in form. They are based on compound curves. The double loop exercise gives practice in the compound curve.

Practice in the same order as in the preceding exercises, first the abbreviations, then the separate letters and the exercise, then the abbreviation again. Count on the letters.

Note the following points:

F. and T. The form and proportion of the two parts should be studied. In addition it is very important to have the top stroke placed properly—neither too near to the stem nor too far from it.

S. Be careful that the up stroke has the right slant and that the down stroke has enough curve.

L. It will help in writing this letter to notice that the first and last strokes are nearly horizontal in their general direction.

A. M., P. M., Mar., Mon., Mr., Mrs., Nov., Hon.

M M M M
m m m m

M M M M 7 7 7 7 7
n n n n K K K K K

The letters on this page are nearly all based on the same stem. They are rather simple since the strokes are written with a stroke which is based on the same type of movement. This movement is best represented in the "M" exercise.

Use the same order of exercises as in the preceding lessons. Count on the letters.

Notice the following points in connection with the form of the letters:

Notice the size of the first small loop and the distance between it and the main stem of the letter.

M and N. Notice that the tops of the successive strokes slope downward.

H. The appearance of this letter depends a great deal on the distance between the two main strokes. Notice how far apart they are and make them the same distance in your letters.

Kans., Que., U.S., Vt., Wed., Y.M.C.A., X, Zool.

X X X
W W W

Z Z Z
X X X

U U U
Y Y Y

V V V
Z Z Z

These letters begin with the same loop as the "M". This beginning stroke is then followed by various sorts of strokes. Since the letters are mixed in form there is no one kind of formal drill which is suitable to them. The direct and indirect ovals may be used when it is necessary to get freedom of movement.

Follow the same order of practice as before.

Note the following points on individual letters:

K. Practice to get the complex curves of the two parts of the second stroke.

Q. Make the lower loop about level.

W. Make the middle stroke the right height.

U, Y. Make the two down strokes parallel.

X. This letter should look the same either right side up or upside down.

Z. Make the second loop smaller than the first.

PROGRESS EXERCISE NO. 3
STANDARD JUNIOR HIGH SCHOOL SPECIMEN

A.D., Apr., Aug., C.O.D., Etc., Oct., Dec.,
B.C., P.O., Prof., Rev., Ia., Jan., Jr., Ga.
Feb., Fri., Fla., Thus., Tues., La., Sat., Sun.
A.M., P.M., Mar., Mon., Mr., Mrs., Nov., Hon.
Kans., Iue., U.S., Ut., Wed., Y.M.C.A., X.

City. Date.

Mr. J. H. Jones,

Mgr. Iroquois Steel Co.
Springfield, Ill.

Dear Mr. Jones:

Would you be interested in the qualifications of a young man to help you during the period this summer when your regular men are on vacations?

I am a student in the _____ school

at present and vacation begins ____ My
reason for writing to you is that I have de-
cided that I would like if possible to enter
the steel industry when I finish school.

I expect to be in Springfield May 30.
May I call upon you for an interview at that
time?

Sincerely yours,

PROGRESS EXERCISE NO. 4

| | |
|-----------------------|-------------------------|
| 1 2 3 4 5 6 7 8 9 0 1 | 1 2 3 25 463 29 1 2 3 4 |
| 2 3 4 5 6 7 8 9 0 1 2 | 764206 74281 5678 |
| 3 4 5 6 7 8 9 0 1 2 3 | 20837 20639012 |
| 4 5 6 7 8 9 0 1 2 3 4 | 6175 1983456 |
| 5 6 7 8 9 0 1 2 3 4 5 | 890732 647247 890 |
| 6 7 8 9 0 1 2 3 4 5 6 | 24683 3810 1234 |
| 7 8 9 0 1 2 3 4 5 6 7 | 923163 24695 5678 |

This exercise gives practice both in writing the individual numbers legibly and in arranging them neatly in columns and rows.

APPLIED BUSINESS WRITING

The following pages of applied work present numerous commercial papers, including envelope superscriptions, salutations, complimentary close, receipt, check, commercial abbreviations, promissory note, draft, trade acceptance, indorsements, journal and ledger pages, cash receipts, cash payments, balance

sheet and a business letter. Students will find this material just what they need for advanced penmanship practice. Master the work on each page as thoroughly as you mastered that on each preceding page.

COLUMBUS, OHIO.

Jan. 9, 1935

No. 74

THE CITY NATIONAL BANK 25-3

PAY TO THE ORDER OF

Patrick J. O'Bryan

\$16²⁴

Sixteen $\frac{24}{100}$

DOLLARS

Gustav Anderson

CORRECT WAY TO ADDRESS A LETTER

James T. Wilkins,
598 East Ninth St.,
Memphis, Tenn.

Mr. Wm. T. Blackstone,
462 West Fortieth St.,
Kansas City,
Mo.

Salutation and Complimentary Close
Social letters

Dear Mr. Brown,

Yours very truly,

Dear William,

Sincerely yours,

Business letters

Dear Sir:

Yours truly,

Gentlemen:

Yours very truly,

Dear Madam:

Very truly yours,

JOURNAL PAGE

| Journal - King Grocery Co. | | | | | |
|----------------------------|--------------------|---------------------------------|------------------|-------|--|
| | | | | | |
| 19 Sept. 1 | Mdse. J.B. Hood | 130 doz. Hawaiian Pineapples | 314 60 314 60 | | |
| 3 | SK Gains | 122 cartons M. O. | 183 - | | |
| | Mdse. | Rolled Oats | | 183 0 | |
| 5 | A.R. Smith | 197 lbs. Velvet | 88 65 | | |
| | Mdse. | A Coffee | | 88 65 | |
| 8 | Mdse. O.M. See | 45 cases Don's Sliced Bacon | 594 - 594 - | | |

LEDGER PAGE

Merchandise

| | | | | | |
|--------------|-----------------|-------------------|-----|---------------------|-------------------|
| 19- Nov 1 | Inventory | 548 56 | 19- | Sold on account | 58 74 |
| 5 | Bought on ac/c | 364 80 | 6 | Cash sales for week | 232 87 |
| 8 | Allowance | 7 20 | 10 | Shortage | 4 40 |
| 10 | Paid freight | 3 41 | 12 | Goods donated | 23 50 |
| 15 | Bought for cash | 278 29 1202 26 | 14 | Cash sales for week | 316 22 |
| 31 | Loss & Gain | 197 66 | 31 | Inventory | 764 19 1099 92 |
| | | 1399 92 | | | 1399 92 |
| Dec 1 | Inventory | 764 19 | | | |

CASH BOOK

Cash Receipts

| | | | | | | | | |
|------|----|---|--------------------|----------------|-----|----|------|----|
| Oct. | 1 | 2 | A. H. King Capital | Investment | 800 | - | | |
| | 8 | 3 | Sales | Cash sales | 26 | 40 | | |
| | 12 | 6 | H. D. Garnor | On account | 73 | - | | |
| | 15 | 4 | Ewing & Lamb | In full | 89 | 50 | | |
| | 17 | 2 | James Wood & Co. | On account | 100 | - | | |
| | 29 | 3 | Sales | Cash sales | 117 | 32 | | |
| | 31 | 3 | Cash Dr. | Total receipts | 6 | 22 | 1176 | 22 |
| Nov. | 1 | | Balance | On hand | | | 328 | 31 |

CASH BOOK

| Cash Payments | | | |
|---------------|---|-------------|-------------------------------|
| Oct. | | | |
| 19 | 1 | Expense | Rent for Sept. 75 - |
| | 5 | D. H. Smith | In full of acct. 347 28 |
| 9 | 7 | Purchases | Cash purchases 294 63 |
| 16 | 8 | A. S. Koomb | To apply on ac/c 45 - |
| 17 | 9 | U. G. Cum | Salary to 10, 15 86 847 91 |
| 31 | 1 | Cash Cr. | Total payments 847 91 |
| | | Balance | 328 31 |
| | | | 1176 22 |

26549270
34681543
61230813

| | | |
|--------------------|----------------|----------------|
| 5456839025 | 3467942 | 9752312 |
| 8597234106 | 8210534 | 2204739 |
| 2743618479 | 7496267 | 8589463 |
| <u>1032456731</u> | <u>1908735</u> | <u>4736214</u> |
| <u>17830148341</u> | <u>7524684</u> | <u>8543210</u> |
| | <u>5692003</u> | <u>4375926</u> |
| | <u>4320165</u> | <u>8201864</u> |
| | <u>6172430</u> | <u>6652342</u> |
| | <u>5943206</u> | <u>7431061</u> |

58673294138796
 16147912037423
 69785324063781
 45648798236290
 20136457687986
 58267306411565
 30538445386792
 46891357902684
 97643258120352
 73246187512631
 22658103209426
 85765432129352

| | | |
|----------------|-----------------|---------|
| 290261 | 392645 | 627834 |
| 462400 | <u>24</u> | 12250 |
| 232126 | 1570580 | 771982 |
| 543692 | <u>785290</u> | 100000 |
| <u>251359</u> | 9423480 | 163591 |
| 1779838 | | 1675657 |
| 987634 | 467832 | 725036 |
| <u>693251</u> | <u>154107</u> | 297541 |
| 294383 | 313725 | 300786 |
| <u>5887.66</u> | <u>5%</u> | 57860 |
| | <u>15686.25</u> | 627439 |

| | | |
|--|--|---------|
| | | 448755 |
| | | 2457417 |

RECEIPT

\$1000⁰⁰

Kenwood, Ga., Sept. 14, 19-

Received of James S. Hammond
One Thousand _____ Dollars,
partial payment of a note for Three
Thousand Six Hundred _____ Dollars,
said note bearing date of November
27, 19-. The amount paid today was
credited on the back of said note in
the presence of said Hammond.

Ivan O. Billman.

PROMISSORY NOTE

\$92⁰⁰

Columbus, Ohio, Jan. 20, 19-

Six months after date I promise
to pay to the order of Turham & Green
Nine Hundred Twenty-one — Dollars
with interest at 6%. Payable at the
Windom Bank of Commerce ——————
Values received.

No. 16 Due July 20, 19- Henry D. Williams.

DRAFT

\$529⁰⁰

Lansing, Mich., Dec. 4, 19-

Thirty days after date pay to the
order of Stephen McWilliams & Bro.,
Five Hundred Twenty-nine Dollars.
Value received and charged to account of
To P.H. Kinzelman.

Richmond, Utah.
No. 15. Due Jan. 3, 19-

Zaner & Young.
Per Ennis.

CORRELATION

Material from other subjects is introduced into these lessons in order that we may see that good writing is important in school as well as in life outside the school, and in order that our practice may be directed toward the improvement of the writing which we do outside the writing lesson.

Several kinds of lessons in which good writing is essential are illustrated on the next pages. The pupils should find appropriate material from other subjects, in addition to spelling and language, and should bring it into the writing class for practice.

The words in the spelling exercise are all common words.

In addition to writing each word carefully the pupils should give attention to their arrangement and the spacing between them. The left side of the columns should be kept straight. The spaces between letters should be even.

The next lesson brings about a correlation between writing and language. These sentences contain the correct forms corre-

sponding to a large proportion of the common language errors. These errors appear in written as well as in oral speech. Writing the correct forms is therefore helpful in acquiring habits of correct language usage.

In order to indicate where the errors are commonly made the correct forms are underlined. If the pupils habitually use the incorrect expressions it may be necessary to call their attention to their errors as well as to the expressions which should be substituted for them. In any case it is well to have them make up sentences of their own containing the correct expressions. Mere mechanical writing of the model sentences will probably not be sufficient if the incorrect habit is already in existence.

Some attention, of course, should be given to improving the quality of handwriting as the exercise is being written.

The three following pages contain material for practice on continuous writing. Subject matter was selected which is valuable in itself as well as suitable for practice. It should be practiced until the pupils' writing is of standard quality.

Spelling

| | | |
|--------------|------------|------------|
| abundance | committee | majority |
| accuse | conference | provision |
| acknowledge | discipline | recommend |
| acquaintance | endeavor | restaurant |
| acquire | essential | sacrifice |
| advertise | financial | sufficient |
| campaign | guarantee | sympathy |
| circumstance | immediate | various |

The Right Use of Words

1. Try to improve every time you practice.
2. There were no grades on their papers!
3. We arrived at the station on time.
4. There are thirty days in April.
5. We waited an hour for the train.
6. John said it was he and I said it was I.
7. I have no excuse to offer.
8. He doesn't try to avoid responsibility.

A Class Creed

I believe in Class Spirit—the foundation of all motives in school life.

I believe that success and achievement are only obtained by class and school unity, cooperation and team work.

I acknowledge that to be a member of a progressive and worthwhile class I must attend to myself only—not to others.

TWENTIETH YEARBOOK, NATIONAL SOCIETY FOR STUDY OF EDUCATION.

How to Choose Our Life Work

The first step in choosing our life work is to discover what kind of work we are best fitted for and what we could do with most enthusiasm. Then we should learn what kind of schooling or training is necessary to fit us for the occupation we would like to enter.

For Yesterday is but a Dream,
And Tomorrow is only a Vision;
But Today well lived
Makes every Yesterday a Dream of Happiness,
And every Tomorrow a Vision of Hope.
Look well therefore to this Day!
Such is the Salutation of the Dawn.
From the Sanscrit.

Final Progress Exercise and Test

Lexington, Ky.

June 15, 19-

Mr. James Weston, Principal,
Junior High School.

Dear Mr. Weston:

I have completed the general course
in handwriting and believe I have
reached the standard in writing for

the junior high school. I am submitting my final test and hope you will find it satisfactory

Yours very truly,

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m
n o p q r s t u v w x y z

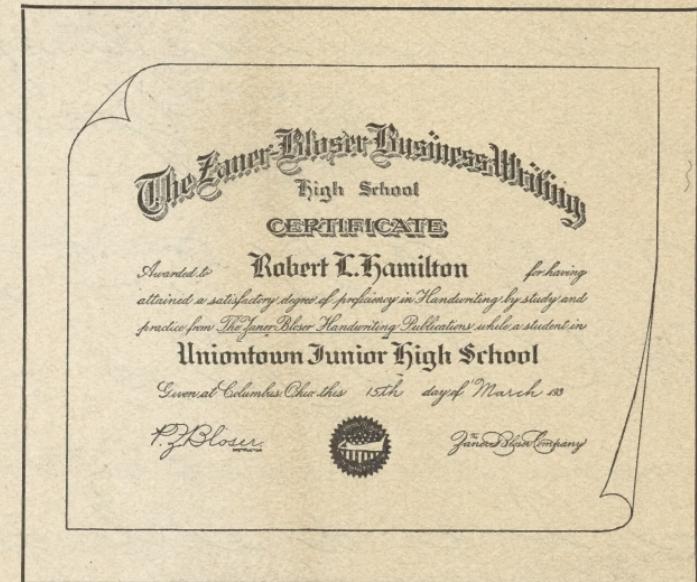
Win a Certificate of Proficiency in Penmanship

After completing this book, write a set of capitals, small letters and figures, and the following:

This is a specimen of my plain business penmanship, such as I acquired by practicing from the Zaner-Bloser Method while a student in.....

Student's Name.....

Send this specimen to Zaner & Bloser Co., Columbus, O., and if it is up to the standard, you will be entitled to a Certificate upon payment of 50c for engrossing, mailing, etc.



ILLUSTRATIONS ON LETTERING

Burns School

James Franklin

Grade 4B

English

William Smith,
1346 N. Main St.,
Los Angeles, Calif.

Helen Emery,
2579 Lee St.,
Dallas, Texas.

Divide space between blue lines into three equal spaces and rule pencil lines as suggested by dots. Use a smooth-pointed pen. Watch slant and spacing. Aim to secure uniform width of stroke and letter. Be slow and sure rather than rapid.

Simple, Practical, Rapid Single-Stroke Lettering

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & CAPITAL FORMS

a b c d e f g h i j k l m n o p q r s t u v w x y z - 1 2 3 3 4 4 5 6 7 8 9 0. Mr. Mrs. Jr. Sr.

For Parcel-Marking, Map-Lettering, Mechanical Drawings, Indexing, Labels, Titles, Tickets, Cataloging, Public Documents, Etc.

This alphabet is the draftman's favorite because it is very legible, script-like in construction, and easy, and rapid. Most of the small letters may be made without lifting the pen, if desired; or, if preferred, the pen may be lifted after each stroke. Keep the slant uniform and the spacing regular. Be careful

to rule the pencil headlines accurately; divide the space between the blue lines into three equal spaces. See clearly what to do and the hand will soon acquire the skill to produce it. Sureness rather than swiftness, strength rather than delicacy, and plainness are the essentials.